

THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 72.—Vol. 3.

MAY 1, 1850.

{ Price 1½d.
{ Stamped, 2½d.

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PROSPECTUS.

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In the present day a knowledge and love of Music are increasing so much amongst us, that England appears to be returning to her condition near three centuries since, when every social meeting was cheered by the practised skill of its members, and when a gentleman was held to be but imperfectly educated who could not take his part "at sight" in a madrigal.

The enormous demand for vocal music thus created, and which is every day increasing, has hitherto been met, almost exclusively, by the exhumation of the madrigals which delighted our forefathers, and by the reproduction of the glees of a more recent age. Beautiful as many of these compositions are, and becoming as it may be for us affectionately to use such stores of harmony, yet it is believed that *new* vocal music, written in a style at once masculine and correct, will be welcomed, as well by those concerned in the education of youth, as by the domestic circle, and the choral society.

In the present Work it is proposed to publish original compositions of this character; in supplying which, the Editor will be assisted by several able and accepted writers, who have kindly afforded him their valuable co-operation.

There is also a class of music sung with excellent effect in Germany, which is not represented by either the madrigals, glees, or ballads, now in use amongst ourselves—namely, bold choral melodies of so marked and emphatic a character, as to require little previous study in the singers. These, too, linked as they are with spirit-stirring words, can scarcely fail to ensure an animated and simultaneous execution. It is intended to select some of the most striking of these German choruses and part-songs, for insertion in the present Collection; for which purpose they will be carefully fitted with appropriate English words, either original or otherwise.

But it has a further object. The words of too many of old English madrigals and part-songs betray a painful want of refinement; and, when graver objections than this do not lie against them, are often intolerable from their unmeaning frivolity. Hence it is thought that many persons might gladly avail themselves of a Collection of concerted pieces, the words of which should be, not only inoffensive, but calculated to encourage a vigorous and cheerful tone of mind, equally removed from coarseness and sentimentality. In all adaptations, then, of fresh words to old music, which may be inserted in this work, the principle here involved will be closely adhered to.

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The contents of the Work may be classified thus:—1st. Original songs, in two or more parts.—2nd. Such specimens of the "madrigalian age," (and, occasionally, of the school which succeeded it,) as, from their intrinsic merit, or comparative rarity, it may be desirable to introduce. The latter will appear, if possible, with their original words; or, if these should be objectionable, with others newly adapted to the music.—3rd. Part-songs and choruses from the German.

The words will be selected, as far as possible, from the English poets; but the Editor will be compelled to have recourse, occasionally, to original sources, for songs adapted to the various Seasons, Sports, and Occupations of life—these being subjects which have but rarely received poetical treatment. It is proper to state, in reference to some of these, that words will be chosen, more with a view to liveliness and expressiveness, than to any aim after literary merit. Such must be regarded in connection with the music to which they are united, and from which they should never be sundered.

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The difficulties attending the execution of a Work which is, to such an extent, an original one, cannot but be numerous: it is only hoped that they out-number its defects. However, it is now offered to all "that love or learn music," with the hope that it may prove a healthy impulse to an art "that unites coporal with intellectual pleasure, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the Great may cultivate without debasement, and the Good enjoy without depravation."

EDWIN GEORGE MONK.

St. Peter's College, Radley,
March 15th, 1850.

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For the Proprietors,

J. ALFRED NOVELLO.

69, Dean-street, Soho, London,
March 15th, 1850.

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Prospectuses and Specimens may be had gratis of the Publisher.

THE PSALTER NOTED.

MORNING PRAYER.

DAY I.

PSALM 1. *Beatus vir, qui non abiit, &c.*

1ST TONE.
(2ND ENDING.)

BLESSED is the man that hath not walked in the counsel of the ungodly,

nor stood in the way of sinners: and hath not sat in the seat of the scornful.

2. But his delight is in the law of the Lord: and in his law will he exercise himself day and night.

3. And he shall be like a tree planted by the water-side: that will bring forth his fruit in due season.

4. His leaf also shall not wither: and look, whatsoever he doeth, it shall prosper.

5. As for the ungodly, it is not so with them: but they are like the chaff, which the wind scattereth away from the face of the earth.

6. Therefore the ungodly shall not be able to stand in the judgement: neither the sinners in the congregation of the righteous.

7. But the Lord knoweth the way of the righteous: and the way of the ungodly shall perish.

Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen.

* * These two introductory notes are to be used on Festivals; on other days the first verse of the Psalms may be commenced in the same way as the rest.

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London Sacred Music Warehouse, J. ALFRED NOVELLO, 69, Dean-street, Soho, & 24, Poultry.

THE MUSICAL TIMES, And Singing Class Circular.

MAY 1st, 1850.

CATHEDRAL MUSIC AND COMPOSERS.

No. I.

Contributed by E. HOLMES, Author of the "Life of Mozart."

THE cathedral music of England, like its venerable minsters themselves, remains a monument of the productive genius of a certain age, and is as little likely to flourish again in its original force and vivacity, as the sacred edifices, of which it has so long expressed the true language. The powers of invention in ecclesiastical music and architecture are equally exhausted; and though modern anthems still appear, and new churches rise round us like "exhalations," they are mostly ill-starred and feeble imitations which quickly fall into the rank of common places, and are forgotten. The more associations are raised and competition provoked, the more the unfortunate artist runs the risk of exciting a smile; for in this, the attempt to produce majestic emotions commonly ends, where there is a manifest incongruity. It is indeed the fault of the present age, notwithstanding its prevailing regard and reverence for antiquity, to have debased the tone of our associations by applying the great principles of gothic architecture to every little mean and inadequate occasion. No little church or chapel of ease is now *run up* but in the style of Westminster Abbey, with its gothic arches and vista of columns. We scarcely see a proprietary school of cockney foundation but with *cloisters*, to remind us of the learned air which is breathed from the old mouldering walls and quadrangles of the colleges of Oxford and Cambridge. The abuse, however, of this characteristic antiquarian passion shows how deeply seated the thing itself is. We look on cathedrals and their music with such yearnings towards the memories, the sympathies, and associations which invest them, that they exercise upon us an elevating and humanizing influence. They are all eloquent though silent preachers, and a more affecting symbol of eternity than even the universe itself. Except in the varied effect of sun light or shade, the aspect of the cathedral is always the same; it is the abode of eternal solemnity and repose.

We have heard that Madlle. Jenny Lind, after attending the service in Westminster Abbey upon some occasion, said to the organist, Mr. Turle, "this music seems to be a part of the building;" an idea which is extremely happy and just. It is impossible to imagine a more exquisite harmony of expression, than that which subsists between the choral service and the interior view of this

edifice, in which the walls may be imagined to be upheld by sound. Every one must have felt the powerful effect which is created, when, on entering the doors of a cathedral, the organ and voices are pealing in "service high;" and if the impression is strong on those who are "native and to the manner born," it must be even more powerful on musical foreigners, who in all their experience of cathedrals, can recall no such pure specimens, in the combination of sound and sight, as those of England present. Hummel, we remember, much preferred the tone of the English organs to those of Germany. Spohr was quite surprised at the elegance of Purcell's melody, when he heard at the Abbey the beautiful verse, "Hearken, O Daughter, and consider," from the coronation anthem for eight voices, of that composer. And Mendelssohn who was beginning to be half English, diligently studied our cathedral composers, with a quick insight into their influence on all sacred composition.

It is only of late years that the English have been allowed by foreigners to have possessed any school of composers worthy the name; and this is to be accounted for, not wholly by national prejudice, but because there really is no equivalent in the vocabulary of foreign music for the compositions peculiar to our church service. An anthem is untranslatable into German, except by the word *Hoch-gesang*, which means nothing in particular, and seems to have been coined for a special purpose by the dictionary maker. A service would be still more embarrassing were one to attempt to explain to foreigners its peculiar form and structure. A sonata, a song, a symphony, an air with variations, may be current anywhere; but to comprehend church music we must enter somewhat into the genius and character of the religion with which it is connected.

When we consider the difficulties which the mere English language has always presented to other nations, and remember our island position, our long wars with the continent, and the strong national antipathies which were diligently encouraged during the last century, we find ground enough to account for the slow progress of our vocal music in general historical importance, independent of religious prejudice or repugnance. So much in music is imitation, that there is always something in the search after a first inventor, when it can be made with some determination of certainty, which well rewards the pains. Handel's oratorios, that is to say certain of the more popular of them, have made their way in Germany and France, where their vigour and their energetic declamation are much admired. In this our country may claim some share, for all that Handel wrote before he came into England and formed himself by listening to the works of Purcell and Croft, lies in silent

neglect. Handel was twenty-six years old when he first visited this country in 1710, about fifteen years after the death of Purcell. Mattheson relates many characteristic stories of the peculiarity of his humour and personal conduct, and among other things states that he had little notion of melody till he came to hear the opera at Hamburg. It seems, indeed, from other testimony, that Handel was always a most industrious observer and listener; feeling, probably, what was necessary for the cultivation of the great powers bestowed upon him, and with the faculty of assimilating whatever was excellent in the art to himself. Dr. Burney relates that he had often seen him at the church of St. Martin's-in-the-Fields, listening to the voluntaries of Kelway, the organist. And though no biographical anecdote or notice informs us of the fact, he was doubtless often a hearer in the Abbey; for not to mention his early engagement to compose anthems for the Duke of Chandos, which obliged him to consult the style of those works, we have such a testimony in his choruses of his regard for Croft and Purcell, as no candid critic will dispute. It is in this direction that the quiet influence of our cathedral composers will principally and most satisfactorily be traced.

The church music of the three reigns preceding the Commonwealth, though it comprises some masterpieces of counterpoint, would scarcely place the efforts of our country above those of contemporary nations. Composers were as usual struggling to attain the summit of their art, and thought that perfection consisted in the correct management of a multitude of parts. Hence the numerous full, but dry, ineffective and unmelodious productions in which they too often consumed their powers, during the reigns of Elizabeth and her successor, while the poetry of the art was as yet unfledged. The madrigal age of music was too formal and mechanical to develop genius. It afforded a ready model *cut and dry* for any piece of vocal harmony; and saving the trouble of inspiration and almost of thought, it proved a convenient means of multiplying compositions at an easy rate to the author. Even to our own times we may see when any one form obtains in music, how industriously it is worked out. But no art is more impatient of forms than music. Elizabeth restrained her composers, probably, by ordering a "gravity in church music;" indeed she gave them cause enough to be grave, by a parsimony in her rewards, of which they greatly complained. Charles I. showed some favors to composers, and distinguished Dr. Child, of Windsor, with special approval; but lute players and secular musicians, such as Dr. Wilson, whom Wood calls "the greatest and most curious judge of music in his time," were highest in his esteem.

The most important and interesting epoch of

English cathedral music commences after the Restoration, when Dryden was carrying the expression of our poetry to perfection, and exhibiting the utmost force of the language. What influences excited a set of choir boys to turn composers, and to exhibit in music a closer connexion with poetry and expression than had ever before been attempted, it would be interesting to know. The whole set of the pupils of Captain Cook, however, displayed kindred genius and powers:—Humphreys had pathetic and tender expression; Blow, a character of dignity and elevation; Wise was melodious, declamatory, and impassioned; and Purcell combined the powers of all with a manner so peculiarly his own, so uncommon and yet so natural, that he has not been inaptly compared to Mozart.

The impulse which the Restoration gave to music, by reviving the hopes of those who had devoted their lives to the art, may easily be conceived. So many musicians had become wanderers during the ascendancy of puritanism, reduced to gain shelter and sustenance by any means they could, that a change which promised them a permanent establishment and a sphere for the honorable exercise of their talents must have been extremely welcome. The Operas established by Davenant, at Rutland House, in Charter-house Square, during the interregnum, were the first performances of dramatic music ever publicly witnessed in England. They were connived at by the authorities, in the absence of every kind of entertainment, and may have prepared the way for the revolution which took place in our church music, by placing the powers of expression in a stronger light than they had ever before been seen.

But the chief cause of the introduction of the Solo Anthem, which includes all the resources of contrast and effect of which music is capable, was an obedience to the wishes of King Charles II, who desired to have his attendance at church rendered as entertaining as possible; who little understood or relished the learned contrivances of Full Anthems, but preferred to regale his ears with the melodious sounds of single voices, and the numerous contrasts of which a choir and organ are capable. To this royal preference we may trace the numerous bass solo anthems which were written for the Rev. Mr. Gostling, as well as the counter-tenor solos in which the celebrated Richard Elford used to shine; causes not less trivial than this have effected many important changes and improvements in music, as history abundantly testifies. It is certainly wrong that princes and dignitaries should shew an impatience in discharging their sacred duties; but the man of genius may skilfully profit by royal caprice or prejudice. The limit as to length in church music, seems to have taught composers the art

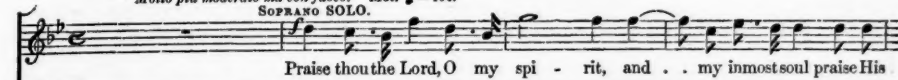
From the "Lobgesang,"
(by permission).

Praise thou the Lord.

MEHNELSSOHN.

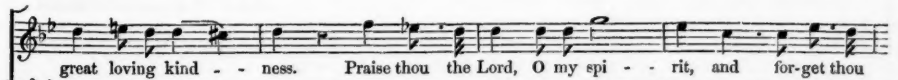
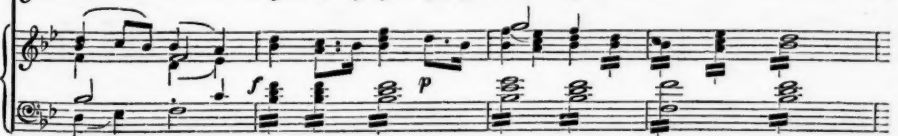
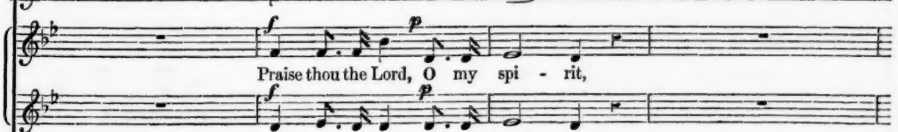
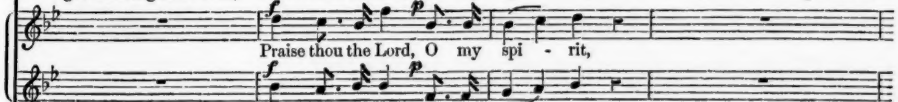
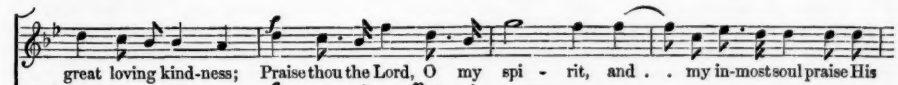
[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Molto piu moderato ma con fuoco. Met. $\text{♩} = 104$.
SOPRANO SOLO.



CORO, 2 Soprani.

CORO, 2 Alti.



PRAISE THOU THE LORD.

not, and for-get thou not, for-get thou not all his be - ne - fits. Praise thou the

Praise thou the

Praise thou the

Tutti.

Solo.
Lord, O my spi - rit, and for-get thou not, and for-get thou not, for-get thou

Lord, O my spi - rit,

Lord, O my spi - rit,

f *p*

not all His be - ne - fits, and . . my in-most soul, and

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

f *p*

PRAISE THOU THE LORD.

my in - most soul praise His kind - ness, His great lov - ing kind - ness, Praise His

[illegible]

Solo.

Praise thou the Lord, O my spi - rit, and . my in-most soul, and . my in-most soul praise Him

and . my in-most soul,

and . my in-most soul,

pp *p*

PRAISE THOU THE LORD.

great lov-ing kind-ness, Praise thou the Lord, Praise thou the Lord, O my spi - rit,

Tutti. Praise thou the Lord, *Solo.* Praise thou the Lord, Praise thou the Lord O my spi - rit.

Tutti. Praise thou the Lord, Praise thou the Lord O my spi - rit.

Tutti. Praise thou the Lord, Praise thou the Lord O my spi - rit.

Tutti. Praise thou the Lord, Praise thou the Lord O my spi - rit.

Tutti. Praise thou the Lord, Praise thou the Lord O my spi - rit.

rit.

rit.

rit.

rit.

Ped. *p Ped.* *Dim.*

Continued from page 318.

of condensing and making the most of their opportunity. There is little doubt but that the limited establishment of the Cathedral at Salzburg, enabled Mozart to make music with fewer instruments, and also to combine more strange and heterogeneous instruments than had ever been presented to musician. The practice which he thus gained in his youth was afterwards beneficial to him; he learned the art of producing great effects with small means.

We are apt to think that it is the advantage of church music to be free from influences and superior to criticism. It should be so; but there are influences to be submitted to, and tastes to gratify everywhere. But though great masters have always skill enough to please, they have a higher conscientiousness to satisfy towards the art itself; and it cannot be said that Mozart's Masses which were written under the strictest limitations, or in the solo anthems of Purcell and his companions, that there is any thing mean or misbecoming, or in which the musician has sacrificed the dignity of his calling to any unworthy motive.

Had this club of royal-chapel children not accomplished what they did for church music at the Restoration, it is impossible that church music should ever have taken the firm hold which it has on the affections of the English people. For in the older musicians, it is rather an antiquarian than a strictly musical interest which attaches us to them; they have not left us enough to know them by powerful traits of individuality. Tallis is venerable for his chants and responses, his litany, &c. but his music is too little distinguishable from the Gregorian. Farrant leaves a mild and mournful impression in his simple and ecclesiastical strains; while Gibbons shows the elegance of the finest Italian madrigal composer in the structure and flow of his parts. The service in F of Gibbons, should perhaps be placed first in the list of all compositions of that class for the church. Still the known works of these composers are not numerous; we recognize their powers in some exquisite specimens, and we have done with them.

But when Mr. V. Novello engaged some years back in collecting the materials of his invaluable edition of the church compositions of Purcell, he was still uncertain of having secured every thing, though the stock amassed had already reached five thick folio volumes. The operas and single songs which have been since published by the Purcell Society extend to as much or more, and amply bear witness to the expedition and industry of the British Orpheus. It seems a mystery in the lives of some composers that we can never entirely reach the end of their works—but they are like the sea, perpetually casting up something new and which never met the eye before.

Our English cathedral music has gradually

grown into great importance, though it has had no particular patronage, been cultivated in no exclusive school, and offered no emoluments except to singers. It is desirable that some special attention were given by musical societies to the study of cathedral music, as many of its combinations are startling to the unaccustomed ear; and it is even rare in cathedrals themselves that we are thoroughly satisfied with the performance of Purcell's full anthems. Some of these, however, produce a glorious effect, when on rare occasions they are produced with the full choral powers of a festival. But these are the simple and massive works which tell anywhere. Such compositions as the full anthems, "O Lord God of Hosts," "O God, thou hast cast us out," &c. are rarely heard, and when attempted are rendered ineffective through the want of practice of the singers of the day in the Purcellian combinations. The cadences and usages of our church music, while the music itself of the more easy kind is spreading in all directions, are gradually becoming obsolete. It is time that the general ear were accustomed to all the progressions which the usages of the best cathedral composers have sanctioned, and which now form characteristic features of our standard church music.

(To be continued.)

TAXES ON MUSICAL KNOWLEDGE.

To the Hon. the House of Commons, the Petition of J. ALFRED NOVELLO, Music Seller, London, presented by T. Milner Gibson, Esq., M.P., April 8, 1850.

SHREWETH,—That the petitioner is engaged in publishing music, and that he has especially turned his attention to supply the best works at the small price required by the present increasing desire to cultivate the better class of music; and that in the prosecution of this object he has found the several Acts which regulate the Advertisement Duties, the Newspaper Stamp Act, and the Excise Duty on paper, have each offered serious impediments.

It has been found the most convenient mode to publish his popular series of cheap Oratorios in numbers containing 16 pages of music, to be ready at an ascertained time, and to keep these sheets clean they are stitched in a coloured wrapper; but the fact of having a date on the wrapper subjects the catalogue of his publications to advertisement duty, although books published with a catalogue bound with them are not liable; and if for the better arrangement of the catalogue, dividing rules are used between the works enumerated, then separate duties are charged. Musical works so printed have not any temporary or periodical character in their contents beyond the date at which they are ready for sale. The advertisement duty thus acts as a heavy tax on these useful and popular works, and in the case of *Novello's Cathedral Choir Book* (containing a mere reprint of Church Services) the duty was one of the main causes which stopped the work, for the Stamp Office insisted on the duty being levied, after representation was made of its small sale.

That your petitioner is also publisher of a small

monthly sheet called *The Musical Times*, consisting of a piece of music, a brief chronicle of passing musical events, and musical advertisements, price 1½d., or stamped, 2½d. The stamped edition is for the facility of sending through the Post; but in order to obtain that convenience he has been subjected to the Newspaper Act, which requires every proprietor not only to give security for the payment of the advertisement duty, but also to enter into recognizances to Her Majesty the Queen, by himself and others, to the amount of £1200., that he shall not insert a libel in *The Musical Times*, an offence which the nature of the work renders scarcely possible, and for which offence there are remedies, should the offence be committed. There are also heavy penalties enacted for failure to deliver at the Stamp Office copies of all works called periodicals or newspapers.

That the Excise duty on paper is directly a very heavy per centage upon cheap musical publications, by enhancing the cost of the works themselves; but is also indirectly so, by increasing the cost of the catalogues necessary to make them known.

Your petitioner therefore prays, that the Excise tax upon paper, the tax upon advertisements, and the Stamp tax upon newspapers may be abolished, leaving the proper Authorities to fix a small charge for the transmission of newspapers by the Post.

And your petitioner will ever pray.

THE ANGLICAN CHANT BOOK.

Compiled by E. G. MONK, Mus. Bac., Oxon.

Amongst the already numerous publications of the New Year, a little volume has just reached us to which we wish to direct the attention of such of our readers as may be interested in the subject of Church Music. The work, we believe, is compiled by Edwin G. Monk, Mus. Bac., Oxon., and is from the press of Mr. Novello, whose publications are invariably distinguished equally by their correctness, beautiful typography, and cheapness. The volume before us, entitled "*The Anglican Chant Book*," presents no exception to these general characteristics of the house which gave it birth: but we wish, at present, to speak more particularly of its contents. It is a collection of Single Chants, in the pure ecclesiastical style, and of the simplest construction; in the words of the preface, "such as may be sung, without difficulty, by any congregation." The greater number of them are the compositions of old masters; of which this is the best selection we have seen: there are also some original ones, of which it may justly be said that they do not assort ill with the older chants. There is one feature, however, in the book deserving of special notice: it is the principle, that the first note in each strain of a Chant, (technically called the Reciting Note,) on which, oftentimes, a number of words must be declaimed, shall be within a compass so limited in all the parts of the Score—Treble, Alto, Tenor, and Bass,—that it shall be, not merely accessible to the singer, but generally central (and never in the extremities) of the vocal compass. A similar, though less severe reserve, is also maintained in the case of the inflected notes of the Chant; and thus the miserable effect, but too often remarkable in Chanting, of singers straining after notes beyond their natural compass, or too extreme to be long sustained, is altogether avoided, and every member of the choir,—and of the congregation also, who has a voice,—enabled to take his part, fitly, in the sacred exercise. It appears to us that the adoption of Chant Music in our churches, based upon a principle, the soundness of which is so self-evident as this, must directly tend to bring about that improve-

ment in Chanting, which is now almost universally desired and sought after. Nothing can be more clear and satisfactory than the plan of the manual before us. Seven Chants are appropriated to the "Venite," to be used in rotation throughout each week of the month. These are followed by those for the Psalms; every Morning and Evening Service of the monthly course occupying a single page. Lastly there is a double set of Chants for all the Canticles and Hymns in the Prayer Book. A Preface of some length precedes the practical part of the work, in which the Editor explains the plan and principles of his Book.—From the "*Liverpool Chronicle*."

Correspondence.

To the Editor of the "*Musical Times*."

SIR,—I should be obliged if you will state in your answers to correspondents, any amateur society for the practice of instrumental music, of which it is not difficult to become a member.

I am, Sir, your obedient servant,

April 9.

MUSICUS.

[We shall be happy to publish a list of societies where the above requirements may be obtained.—Ed. M. T.]

To the Editor of the "*Musical Times*."

DEAR SIR,—I heard from a friend the other day, that Handel's Oratorio, *Israel in Egypt*, as sung at the various concert rooms in the Metropolis, is an abridgement of a much larger work of the same title. Will you be so kind as to inform me through the next number of your *Musical Times*, which I regularly take in, whether such is the case, or whether the Oratorio is not complete in itself.

Yours truly,

A SUBSCRIBER.

[*Israel in Egypt* as published by Novello contains all that Handel assigned to the oratorio. It has been the fashion to introduce airs between the choruses, and such it appears was done by Handel himself. For in the original MS. belonging to Her Majesty the Queen, there occur several mens. in pencil added in Handel's hand writing. After the Chorus "But as for his people," he wrote "trough the land," Sr. Frances No. 1; after the Chorus "But the waters overwhelmed," No. 2, "Angelic splendour," S. Frances; after the Chorus "Thy right hand, O Lord," No. 3, Cor fede ex 9 S. Francesina; after the Duet "Thou in thy mercy," No. 4, La speranza, la castanza, S. Frances. This would imply that already in Handel's time this grand succession of choruses was interrupted by favourite songs, and that the prima donna introduced the "Cor fede" in *Israel in Egypt*. It may be interesting to mention, that Handel inserted in the manuscript, in pencil writing, over each song, names which appear to be those of his singers. Thus, over the Song "Their land brought forth frogs," he wrote, Mr. Savage; over the Song "Thou didst blow," S. Frances; over the Duet "Thou in Thy mercy," Mr. Bird and Robinson's Boy, &c. &c.—Ed. M. T.]

TO CORRESPONDENTS.

J. B., Herefordshire, will find what he wants, advertised on page 235 of Number 67.

J. B. Elland.—We must refer you, as we have referred so many before, to the preface published with No. 48, wherein we state the reason for not issuing the *Musical Times* at a higher price: it was intended especially for those who could only afford three half-pence, and to the more wealthy there are many resources to supply what is suggested to be added to the *Musical Times*. The objection that it will not serve in a society for two to look over, is surely met by giving each member a copy, which the price now well allows.

Brief Chronicle of the last Month.

The *Messiah*, for the annual benefit of the Royal Society of Musicians, is fixed for Wednesday evening, May 8th; the public rehearsal on the previous Monday morning. All subscribers are entitled to tickets for each occasion.

WILLIAM JACKSON, OF MASHAM.—There is an interesting sketch of the life and career of this self-taught musical composer in *Eliza Cook's Journal*, No. 47, and which we regret we have not room to extract. The simple details are calculated to give encouragement to many an industrious youth of humble means, but high aspirations.

KINGSTON-ON-HULL SACRED MUSICAL SOCIETY gave their third annual concert at the Mechanics' Institute.—Conductor Mr. R. W. Hall.

OSSETT, NEAR WAKEFIELD.—The Ossett Choral Society gave their first concert on Easter Monday, in the Church of England School-room, when a selection of sacred music from the works of Handel, Haydn, Mozart, Beethoven, Novello, &c., was performed, and gave great satisfaction to a numerous and very respectable audience, by an efficient band and chorus, consisting of upwards of 60 performers—the whole being very ably conducted by Mr. White, of York. Miss Wood received much applause for her favourite song, the "Infant's Prayer," by Novello. We are happy to add that the late concert left a very respectable surplus to the society, after paying all expenses.—*A Correspondent.*

MANSFIELD HARMONIC SOCIETY.—This society has at length given a sacred concert in the Town Hall, which was crowded to suffocation, and above a hundred went back unable to gain admittance. The orchestra and chorus numbered fifty performers—conducted by Mr. Kershaw. The programme presented a number of choice compositions, which were effectively performed, including the overture to "Saul;" the "Gloria" of Mozart, from the *Twelfth Mass*, set to English words; "The Heavens are telling;" "O lovely peace;" "O Father, whose almighty power," were spiritedly sung, and Beethoven's sublime "Hallelujah to the Father." We hope to see this concert followed by others equally attractive and reasonable in price.

EASTERN AMATEUR MUSICAL SOCIETY.—This society gave a performance of music, sacred and secular, on Monday evening, April 22nd, at their Rooms, 28, Charles-street, Stepney. The first part consisted of Haydn's *Seventh Symphony*, and a selection from his Oratorio, *The Creation*, was given with very great effect. The second part commenced with the Overture to *A la dame blanche*, followed by several songs, setetts, and choruses by some of the finest masters; and the performance concluded with the Overture to *Figaro*. The band and chorus numbered about 40 performers, and was most ably led by Mr. Arthur, and conducted by Mr. Marquett.

LIVERPOOL.—OPENING OF THE NEW ORGAN AT ST. FRANCIS XAVIER'S CHURCH, SALISBURY-STREET.—In this magnificent church, on Sunday last, a new and splendid organ was opened by Henry Smart, Esq., of London. The orchestral department was well sustained; the selections were principally from Haydn. Miss M. B. Marsh was assisted by Mrs. Leather. The latter lady gave, with considerable pathos, the "Be-

nedictus," from No. 4, Haydn's Mass, and the "Agnus Dei," from No. 6. Mrs. M'Dougal also assisted. Several solos were sung by Mr. Dodd, including the beautiful "Laudate," by Zingarelli. Miss Marsh sang "With verdure clad," from the *Creation*, in which she admirably sustained the conceptions of the author. The organ is manufactured by Gray & Davidson, of London. Mr. Henry Smart played in the most masterly style, and the instrument was universally admired.—*Liverpool Mercury.*

WESTERN MADRIGAL SOCIETY.—A large assembly of the members and friends of this society dined together at the Freemasons' Tavern, on the 9th of April, to celebrate their 13th Anniversary; about 250 voices combined to give effect to a well-chosen programme. In the first part the selection had been made from Madrigals seldom performed, and the second part was appropriated to old favourites. A very pleasant evening was spent, the listeners being but few, (perhaps one in ten), and the majority taking their part in the good old English fashion.

MANCHESTER MADRIGAL SOCIETY, at the Dress Meeting, Town-hall, on the 23rd of April, the programme was well varied, and the music executed with the usual precision, under their indefatigable conductor, Mr. Wm. Shore. In the book of words a few lines explanatory and historical are inserted before each Madrigal, thereby adding much to the interest and instruction of the listener. We think a similar addition to many programmes might be adopted with advantage by other societies.

WORCESTER.—The Harmonic Society gave their fourth concert for the season, on 18th of April. The programme consisted of the principal portions of Handel's *Judas Maccabeus*. This oratorio contains some of Handel's finest and most elaborate choruses, and we are glad to say that the excellent manner in which they were rendered affords satisfactory evidence of the progress of the members of the society, and of their capability, under the same able conductorship, to do justice to the music selected for their performance. Mr. Done conducted, and Mr. Haynes, a young organist of considerable promise, efficiently presided at the organ. In concluding our brief notice of this concert we would wish to impress upon the "ruling powers" the advisability of removing as soon as possible from the dark and inconvenient room they at present patronize, to the spacious and elegant hall in the Corn Market, where, by a graduated scale of charges, many hundred listeners, whose means may probably not justify their spending half a crown for an evening's music, may be able to attend. We are sure that none of the subscribers would be so ungenerous as to withdraw their support from so excellent a society merely because arrangements had been made for admission to certain parts of the room at a less cost.—*Worcester Chronicle.*

HAYDN'S "PASSION."—In the latter portion of the eighteenth century, when the school of vocal composition progressed rapidly towards perfection through the genius of Pergolesi, Leo, and others, there was wanted some great mind to impart soul to the orchestra, to animate its frame, and to teach it the language of passion, surprise, and emotion: such a man was Haydn. His works best attest how far he effected his mission. When the fame of this "father of modern music" had been fully acknowledged, he was requested to write suitable music to accompany a religious service denominated the "Entiero," commemorative of the three hours' agony of the Redeemer on the cross, during which time he uttered those "seven last words"

BRIEF CHRONICLE (continued).

or sentences which form the subject of this sacred cantata. It was introduced at Madrid, and consisted successively of sermon, meditation, and prayer, suggested by each sentence of the Saviour, and having the interval filled up by seven slow movements of a devotional and duly expressive character. All competent judges of music are unanimous in their praise of this "most perfect" composition, and which, with the author's "Stabat Mater," are perhaps unequalled in this style by any other composer. On Good Friday we had an opportunity of being present at this very solemn and impressive service at St. Patrick's Church, and we felt no small amount of deep emotion from the very eloquent and pathetic discourses delivered by Dr. Roskell, which served to prepare the mind to receive those solemn and sublime harmonies of this great work. It was very effectively given by a numerous choral body of our most practised vocalists, conducted by Mr. Conran. The church was densely crowded. We hope to hear this composition on future occasions. It was originally instrumental, subsequently German, Italian, and ultimately English words have been applied to it, which latter were on this occasion adopted. We understand that it has also been given at St. George's, London, under the direction of the Most Rev. Dr. Wiseman.—*Manchester Examiner and Times*.

ORGAN PERFORMANCES.—Some pleasant hours amusement are afforded by the organ builders, who invite their friends to hear the large church organs as they complete them. In the last month we have had invitations from Messrs. Flight & Sons, St. Martin's-lane, Mr. Holditch, of 4, Judd-place, and from Mr. Henry Willis, of 18, Manchester-street, New-road. It would be interesting to the public if these performances were more generally known.

MADAME DULCKEN.—We regret to have to announce the demise of this talented Pianist, in her 38th year.

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Oxford: John Henry Parker.

A handsome Edition, on large paper, with red border lines, will be ready for delivery with the cheap editions—price 4s.

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To Choral Societies. J. Alfred Novello

I would respectfully call the attention of all who may require the use of separate Vocal Parts of Oratorios, Masses, Motets, Anthems, &c., to the large Catalogue of that class of Music which he prints, and to the great reduction which he has made in the price of it since the 1st of January, 1849. All separate Vocal Parts are now published for

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ANTHEMS, &c., FOR THE COMING SEASON.*Ascension.*

Croft. "O Lord God of my salvation." Verse, A.T.B. Vocal score, 1s. 9d.; Vocal parts, 10d.

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Blow. "I was in the Spirit." Verse, A.T.B.—Vocal score, 1s. 6d.; Vocal parts, 10d.

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Greene. "Let God arise." Verse, A.T.B.—Vocal score, 2s.; Vocal parts, 1s. 6d.

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